

BBFUN Quarterly newsletter

Vol. VIII, No. 3 Published by The Beach Boys Freaks United (BBFUN), the official Beach Boys fan club

August 1983

HOTLINE:

A major BBFUN convention is scheduled for San Francisco on August 20th. An exclusive video tape of Carl Wilson's recent solo performance will be shown, along with an exclusive video taped interview with the Honeys. Many other events are planned. Call (415) 655-9798 for information.

Beach Boys concert dates for the summer are: Aug. 12 Milwaukee, WI; Aug. 13 Chicago, IL; Aug. 14 Nashville, TN; Aug. 15 Columbus OH; Souix City, IA; Aug. 19 Davenport, IA; Aug. 20 Springfield, IL; Aug. 21 Toronto, Ont.; Aug. 23 Ottawa, Ont.; Aug. 24 Lewisville, WV; Aug. 25 Windsor, Ont.; Aug. 26 Saginaw, MI; Aug. 27 Merrillville, IN; Aug. 30 DuQuoin, IL; Aug. 31 St. Paul, MN; Sept. 1 Boston, MA; Sept. 2 Syracuse, NY; Sept. 3 Allentown, PA; Sept. 4 Holmdel, NJ; Sept. 5 Harrisburg, PA; Sept. 6 Williamsport, PA; Sept. 26, 27 Pomona, CA and Sept. 29 Bakersfield, CA. More will be added later, and Reps will be notified. All dates are subject to change.

Carl Wilson has released "Giving You Up" as a single. This is a cut from his *Youngblood* album. The first single, "What You Do To Me" was lacking from the early cassettes of *Youngblood*. This was a factory error and your local record store will be able to exchange your cassette for a correct one.

Brian Wilson has written a new song called "It's Only A Matter Of Time," which he performed as a solo at the Costa Mesa concert on Aug. 3rd. Brian has lost 135 pounds and looks and sounds great.

Jim Armstrong informs us that the Bel-Air Bandits are performing at Knott's Berry Farm in Southern California all summer, and in the fall they will rehearsing an all-original album on the Rhino label. Brian Wilson, Jan Berry, Dean Torrence and John Stamos (Blackie of General Hospital) may appear on the album. Also, Jan and Dean may be doing a concert in So. California.

Hitbound Records informs us that congratulations are in order for Sharon

Continued page 4

DEAN TORRENCE ...Graphics

This is an interview between Dean Torrence, of Jan and Dean, who is a successful graphic artist, and Alice, President of BBFUN. Dean has done a great deal of artwork for The Beach Boys, including the designing of the current script logo. The interview took place on July 21, 1983.

ALICE: We need to know everything about album covers, program books, and graphics — we'd like to find out the step-by-step process.

DEAN: It really depends on the project, which I guess is a logical answer. I've had some things that haven't taken very long, and some that have taken literally months and months, so, it really depends on the project. Maybe, it would be interesting to talk about the covers that most of the readers would be familiar with, like *15 Big Ones*. The guys must have called me up and said they were working on an album — there were fifteen songs on the album, plus it just happened to be their fifteenth year anniversary, so, off of that you try and arrive at some sort of concept. It seemed fairly obvious that the concept would rally around the number 15. Standard policy within the record business would be to make it a 15th year anniversary album, or 15 years of golden hits — those kinds of things. Conceptually though, I thought that along with the music was a sense of humor, of course. Kind of a real subtle attitude of 'big deal?' It's all in the music, and we have a good time doing it. . . kind of a surfer attitude. That's how I came up with the title of *15 Big Ones*. From my own market studies that I've done, I've found that most all albums with "golden" were thought of as oldies albums. You shouldn't use the words "golden,"



AL JARDINE and MIKE LOVE warming up with the California Angels.

Photo supplied by Rogers & Cowan.
Reprinted by permission of Concerts West

"oldies," or "platinum." Certainly these were new tunes, and it seemed that *15 Big Ones* was a little tongue-in-cheek. It's kind of making fun of yourself, not being too overly pretentious. Fifteen years is a long time to be in the business! It's certainly something to be proud of, but, by the same token, let someone else express that. Let the media do that — the artists themselves don't have to make such a big deal of it. Matter-of-fact, usually, the more the artist down-plays his, or her, significance, the media want to make it even more so, which is fine. That was the basic concept of the title, which was to make the point, and "15" was the point, and get on with it. Next, Mike came up with the idea, being an Olympic year, which it was, that maybe we should incorporate, since there were five Beach Boys, the five Olympic circles. Since they're all interlocking, that also had some symbolism, too. Taking all those things into consideration, the *15 Big Ones*, the circles, and being an Olympic year, and being American — that's how we all perceived it. Then, your next criteria is color. There are certain packaging colors that work extremely well — probably the best being yellow, but yellow just didn't work with this package but blue did and blue is also a strong packaging color. We decided we'd go with the blue, and use yellow and orange in the titles and background colors.

Continued on page 2

EDITORIAL

Most of us at one time or another have been disappointed as the result of the cancellation of some event by government officials. The most notorious example, of course was the James Watt incident. Immediately after that, Mayor Edward D. Bergin of Waterbury, CT refused to have a permit issued for a Beach Boys performance there over Labor Day Weekend.

For reasons unknown only to themselves, government officials, in general, don't like rock concerts. It is as if they were afraid of something, and they can come up with the flimsiest of excuses to prevent a concert.

The question is: what can be done about it? The answer is: *plenty!* Use your ingenuity, and act. One thing you can do is to pay a visit to the official(s) who are holding back the concert. Be prepared for the royal runaround, but persevere. Be polite, but firm. You are a constituent, and you have a right to contest his or her official actions. Look him right in the eye and demand to know the *reason* for the action, the reason for the reason and the reason for that. Without being obnoxious or pushy, without taking more than 10 minutes, you can make him mighty uncomfortable. If you don't have a few hours for an in-person visit, a letter, followed up by a phone call should do the job. And, of course, a letter to the editor of your local paper is a must, and this could include your experience with the government official. You would be surprised at how much good you can do.

PROMOTION

Please resume all efforts to ask radio stations to play Carl's new single "Giving You Up." If it does not turn up in your local store, please let me know.

MEMBERSHIP DRIVE

We note that a certain number of music magazines have fan club or similar listings, or have classified ads for little or nothing. Please feel free to advertise BBFUND, or send me the right information so I can do it.

SPECIAL NOTES

To The Beach Boys: Thanks so much for the fabulous concert in Charlotte and for making it very special for me. Hope you liked your paperweights. You are all so wonderful! Susan, Stanley, NC.

To The Beach Boys: Thank you for coming to Atlantic City July 4th. Your excellent concert was a special belated 19th birthday gift. Shari Conti, Absecon, NJ.

To Carl: Your new album *Youngblood* is outstanding. You should be very proud.

To Al: Happy birthday.

To Brian: Congratulations. You look great. I'm praying for you daily. Chris Duffy, San Jose, CA.

So am I — it works. Alice.



DEAN TORRENCE cont.

ALICE: Does color really influence the sales of an album?

DEAN: Yes, no question! Assuming the consumer is interested in the musical content. It's not going to make a silk purse out of a sow's ear — if somebody doesn't want it, they're not going to buy it no matter what color it is. But, if in competition, it's pleasing, people will usually pick up the pleasing package. Let's assume there may be more than a couple of albums that are pleasing musically. Then how does a consumer make a choice? That choice then comes down to — "well, I like this person's music and that person's music, but I can only afford one of the packages," how do you make that choice? You make it visually. There are certain colors that make you feel good. Yellow and blues automatically make you feel good. Red sometimes makes you feel a little uneasy. Black, depending on what you use with it, isn't always a great packaging color. The most pleasing package or packages make it to the cash register.

ALICE: Well, then what you're saying is, that with the other things being equal, if you like two artists the same, then that might enter in?

DEAN: Yes. My analogy is that if you go to a record store, you may only have enough for one album; albums are expensive, but how many people can go into a record store and only want one album. Most music enthusiasts can buy fifty albums. Maybe there are only three or four that you want right now, and the rest are on the back burner. Someday, when you can afford to have them, you'll get them all. But at the moment you have enough for one or two albums, so you browse and pick up the three or four that you really want badly. Now, what's your comparison? We have established you already like the music, so it becomes the packaging. In comparing these packages, you would certainly be more interested in the one that was thicker, or maybe a fold-out album that has more surfaces to it, giving you more for your money. Or, you may want more color, or more pictures. Let's say an artist decided, "oh, to heck with it. I'm tired of putting pictures on my albums. I'm going to put on some real cool piece of art work." Well, most consumers don't give a darn about art work, per se. Then they'll say, "gosh, this is my favorite artist. How come there's no

pictures of him, her, or them, on this album? Oh, look, there's a nice full-color picture of so-n-so. Well, that's the one I will take, I'm sorry my other favorite artist didn't include their likeness, or didn't have a poster inside, or some other type of thing that competed with my other favorite artist."

ALICE: Well, then that's really very important. Who decides just what kind of an album cover you are going to have? The recording artist, the record company, or who? And, how much freedom of expression do you, as the graphic artist, have in designing the cover?

DEAN: It depends on the artist, or the producer and/or management and how much leverage they have over the record company. If the company could do them all, and get away with not consulting the recording artist, they would — period! They have art departments that are hired to execute the art that is on that particular label. The recording artist, most of the time, realizes that after walking through an art department, that it's a treadmill. I'm speaking in generalities, but, it's basically a treadmill; the art department is trying to get the product in and out, which is their job. So, if an artist wants some special care and special treatment, he has to either get them to agree to spend more time on him, and/or has to go outside of the company. A lot of artists, if they have the clout and have a management that pushes for it, they will try to go outside of the company so that they can align themselves with a graphic designer that, hopefully, has only a few projects to think about, and can give them his full attention.

ALICE: So, that's what The Beach Boys were doing when they came to you?

DEAN: Yes, that's what happened when they were with Warner Bros.. I only did their projects on Warners. When they moved to CBS, CBS is much stricter about having outside graphics. They feel that they have a great art department, which they do. They figure they'll do everything "in-house." That's just the way it is.

ALICE: What about program books? Is it pretty much the same with those?

DEAN: No, those are more or less controlled by the artists themselves. Although, management does have a lot of input because they may have their own ideas of what sells a concert book. It's

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DEAN TORRENCE cont.

usually a combination between the management and the artist with a concert book. A concert book has to have all of the same key elements. It definitely has to have a lot of pictures, and pictures that aren't available anywhere else, otherwise, why would you buy it?

ALICE: That's right. We're waiting impatiently for a new program book, along with a new album, right now. Besides those two things, what are some of the other things you've done for them?

DEAN: Well, with *15 Big Ones* what was fun was that it was a total campaign — a total campaign being that you get to do trade ads, both consumer and trade stuff. You do, maybe, even a billboard, T-shirts, and other merchandising materials. I did point-of-purchase displays, stuff like mobiles, posters, and stuff like that. I usually really get into a total campaign, I hate just doing an album cover. When you can take "that art" and turn it into a bunch of graphic pieces that are seen in many different forms, that usually makes for a successful project. With *15 Big Ones*, I did everything from a neon design using The Beach Boys logo, which by the way I designed (the logo that is), Two Kites, and I even did a frisbee design using the same logo.

ALICE: You do backstage passes — would that be included?

DEAN: Yes, well, sometimes. Sometimes they'll just take your basic art and throw it on a pass.

ALICE: When you're in the process of doing it, do you go to them with every little detail, or do you go to them with a finished product and present it for approval?

DEAN: Again, it depends on the artist. There have been projects where they, the artist just gave me a concept and walked away, and I delivered it to the art department two or three weeks later. Normally, though I do spend pretty much time with either the producer or the artist. With The Beach Boys, I was always involved more with the group. It seemed like with each cover, one guy or another had "his" cover. For instance, *15 Big Ones* seemed to be more Mike's cover, *MIU* was also Mike's cover, the *Love You* album was Carl's cover. *Pacific Ocean Blue* was Dennis' cover. Then I did one that was called *Beach Boys Live in London*, and that was done through an old record company, and The Beach Boys never even saw it until it was re-

leased. Although, I kept them informed of what I was doing. With the Steve Martin covers, I was very involved with Steve. He would come over and look at every little step; he or his producer. The Nitty Gritty Dirt Band was the same way. I'd spend most of my time with the producer and then he would show the art to the band. That was mostly because they were from out of town.

ALICE: You did the *MIU* album, and I understand that they were first going to call that *Brothers, Cousins, and Friends*, and all of a sudden, they decided to change it. What happened?

DEAN: I don't know. Usually, I don't want to hear about any of the politics. I just wait for them to make up their minds, and when they are finally ready, they call me; because I'm too busy to be changing stuff. I've gone through title changes before, but I don't remember it on that one.

ALICE: Unreleased work, such as Dennis' *Bamboo*, which I'm not even sure really exists, did you do anything with that?

DEAN: No. I designed, at one time, a *Bamboo* logo that was going to be used for the production company, and publishing company, and then would have probably been used for the title of the album as well, but, basically, that project sort of evaporated someplace.

ALICE: How do you think corporate sponsorship, such as Budweiser and Radio Shack, will effect future projects, and what are your personal feelings about that?

DEAN: I think they're going to effect a lot of projects. In a lot of ways, they are more effective than record companies, and they do have the money — lots of it! I think it will be an increasingly important tool that an artist can use, by aligning themselves with a corporate sponsor. I think it's great! Mostly because most of the stuff the corporate sponsors will become involved in they would make available to the public for either a very nominal fee, or free. I think the more things that can be given to the consumer for less money, or better yet, no money at all, all the better. Because albums are outrageously expensive or at least a lot more than they should be, and the reason for that is that record companies have to mark them up so much to make a profit because they have to charge the consumer for the fifteen or twenty other projects that did not work. Hey, but that's not the con-

sumer's fault that these morons at record companies couldn't figure out what would sell and then have to charge the consumer for their own failures.

ALICE: What future trends do you see in the recording industry? For example, cassettes being packaged like albums as *Rock-n-Roll City* was, or the video tapes and so forth?

DEAN: I don't know. Again, it comes back to companies like Radio Shack who can afford to do it, because they are not really involved in the record business. Record companies will be very much opposed to it because it costs them an extra two pennies. Anything that costs them an extra penny — hey, I've gotten into arguments over a quarter of a cent a package. You know, for an extra color, a stickler — just any little thing.

ALICE: If somebody wanted to get into that line of work, of what you're doing, graphics and so forth, where would you tell them to start? Especially right now, when it's hard to get any kind of a job at all, much less anything like that.

DEAN: That would be a very good question. I would imagine, if they wanted to do an album cover, specifically, the best place to go is to the record companies. Become a part of the art department, or do production of album covers first until you learn the trade, and then work your way up. Then once you have some published work, you could move out of the record company structure, and into your own.

ALICE: So, they should just start at the bottom. . . .

DEAN: Yes.

ALICE: Whatever they can get in such

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DEAN TORRENCE Continued

a department.

DEAN: Yes, no doubt about it!

ALICE: Okay. That's all I wanted to know about that. I'm sure people are going to be wondering what you're doing yourself these days with Mike, Jan, the Bel-Air Bandits, the Endless Summer Beach Band and everything.

DEAN: Well, at another time we'll do another one on that. It's extremely long and complicated, and thanks for consideration of me as a competent designer worthy enough to be interviewed.

ALICE: And thank you very much for your consent.

HOTLINE Continued

Judson, of Huber Hgts., OH, who won the *Rock and Roll City* contest. She is now waiting to meet The Beach Boys. They also tell us that Mike and Dean will appear.

The August 6th convention in Detroit had to be cancelled. Terry Thayer regrets any inconvenience caused to anyone.

RENEWAL NOTICE

If it is time for your renewal, there is a notice near your address sticker. To renew, please send \$3 U.S. currency or 15 International Reply Coupons. If you are overseas you may receive your newsletter airmail by sending an additional \$3 (totaling \$6 or 30 IRC's), to the P.O. Box.

All payments and other correspondence should be sent to BBFUN, P.O. Box 84282, Los Angeles, CA 90073.

ITEMS FOR SALE

Current Beach Boys T-shirts (\$10) and jerseys (\$12) are still available in extra-large, large, medium and small sizes. Program books are \$4. Hats, \$8 each, may now be ordered either in the dark blue and gold or the light blue and white. Bumper stickers, all three editions, and buttons, both editions, may be ordered at 1 of one or the other for 75¢ and 55¢ for each additional of either. Student pacs, geared for those who want to do school reports on The Beach Boys, containing biographical information plus a list of old magazine articles, are \$1 each. Out-of-print newsletters, \$1 each because they must be xeroxed to order, are Vol. II, Nos. 1-4 (1977), Vol. III, Nos. 2 and 3 (1978), Vol. IV, Nos. 1 and 4 (1979) and Vol VII, No. 3 (1982). In-print newsletters, for 30¢ each include Vol. III, Nos. 1 and 4, Vol. IV, Nos. 2 and 3, Vol. V and VI, Nos. 1-4 for each (1980-81), Vol. VII, Nos. 1, 2, and 4 (1982), and Vol. VIII, Nos. 1 and 2 (1983 so far).

From the warehouse sale, there are still some 1976 Billboard Supplements, Song Folio No. 3's and 1976 Program Books. These are all \$2 each. We still have Press Kit Folders (no kit, just the folder) for 50¢ and beach bags, inflatable for pillows, for 75¢ each.

REP CHANGES

CONNECTICUT: Amy Ash is unable to continue as she is leaving the state. Replacing her is Edwina Radomski, 26 Stedman St., Hartford, CT 06114.

MASSACHUSETTS: Jennifer Hogg is unable to continue. Replacing her is Perry Wells, P.O. Box E552, New Bedford, MA 02742.

SOUTH DAKOTA: Dan Johanson is unable to continue.

AUSTRALIA: John Struhs is unable to continue on account of his studies. Replacing him is Lawrence Lavery, 64 St. Auburn, 2144 Sydney.

FINLAND: Jarmo Lempinen is unable to continue. Replacing him is Robin Wikman, Elevvägen, 11 H, 02360, Esbo, 36.

SWEDEN: Ragnild Sorin is unable to continue. Replacing her is Ingemar Fustavsson, Oskarsgatan 4, 35236 Vaxjo.

ADDRESS CHANGES

GEORGIA: Jeff Owens has moved to Rt. 1, Cleveland, GA 30528.

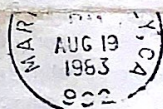
ADDITIONS:

COLORADO: Pam Cochran, 6770 Brook Forest Dr., Colorado Springs, CA 80911.

DELETIONS

HAWAII: Conan Kodama is unable to continue.

CONCERTS WEST
9744 WILSHIRE BLVD.,
BEVERLY HILLS, CA 90212



Trading Post

August, 1983

Vol. VIII, No. 3

You may place an ad in the Trading Post at no charge. Please send ads for the November issue of the BEACH BOYS Newsletter to BEACH BOYS Trading Post, P.O. Box 84282, Los Angeles, CA 90073. Please send them early and make them as brief as possible. Items advertised should be Beach Boys related. Since we are not able to check the authenticity of advertised items, we can only hope and assume that all trading as a result of these ads is conducted in good faith. If such is not the case, we cannot be held responsible. However, if you find that you have been sold articles that are not as advertised, please accept our apologies and notify us to prevent such occurrences in the future. Since ad space is limited, ads are accepted in the order received. If you submit yours close to the deadline, please indicate whether or not it could wait until the February issue. Bootlegs are not permitted. These infringe upon copyrights and they include retapes of records, radio programs & TV shows.

SURFER'S RULE: The new surf music magazine (both in English and Swedish) from Scandinavia. Subscription: \$3 for 3 issues. Send money to Goran Tannfelt, Lilla Nygatan 16, 11128 Stockholm, Sweden.

FRIENDS OF DENNIS WILSON fan club. Anyone who really digs Dennis, let's form a club. Interested? Write Chris Duffy, 1361 Maria Way, San Jose, CA 95117 or Marie Griffin, 3806 E. 107 Terr., Kansas City, MO 64137.

FOR SALE: L.A. Picture Disc, min. bid \$150.00. Set sale: 16th anniversary cocktail napkin \$15.00; Endless Summer one-LP British import, sealed \$11.50; Best of Beach Boys Vol. 1, Capitol-Starline, VG+ \$5.00; 1983 concert poster for Cedar Rapids, IA, folded \$6.00; black baseball hat with 1980 tour logo on white front \$7.00; Rockford Area Music pub. cover story on BB's \$3.00. All postpaid. Rob Goldsmith, 314 N. Vail St., Geneseo, IL 61254.

FOR SALE: Beach Boys records for sale. Albums & 45's. Originals and reissues, all in mint to VG condition. Please send SASE for list. Diane Butera, 1590 Thayer Dr., Norristown, PA 19401.

FOR SALE: Beach Boys Rare Early Recording. Asking \$18.00 for album. Hardly used. David Sotomayor, 80 Taylor Dr. Bldg. 8, Apt. 203, Bridgeport, CT 06605.

WANTED: Any Beach Boys or Jan & Dean memorabilia: Records, photos, posters, books, etc. Please send your lists & prices. I'd also love to hear from other Beach Boys and/or Jan & Dean fans. Betty Perryman, 5510 N. Major, Chicago, IL 60630.

WANTED: The following Beach Boys records, must be original and M-EX condition: "Dance, Dance, Dance" Cap 5305 w/ps; "Good Vibrations" Cap 5676 w/ps; ps for "Barbara Ann" Cap 5561; and "Heroes and Villains" Brother 1001. Send offers to Mike Hart, 1510 Hickory St; Miles, MI 49120.

WANTED: U.S. and especially foreign LP's released from 1962 to now. Also would like colored vinyl LP's and promos. Am looking for concert booklets of The Beach Boys, books, song folios, pictures, magazines, posters and more. Want anything printed on Mike Love these past two years. I'd love hearing from all Beach Boys fans across the world. Liz Danuser, 1752 E. North St., Greenville, SC 29607.

FOR SALE: Books! The Beach Boys and the California Myth by David Leaf and The Beach Boys by John Tobler. Mint cond. Limited supply at \$10.00 each. Please add \$2.00 for postage. Send M.O. only in U.S. funds to Tami Osato, P.O. Box 154, Pickering, Ont., Canada L1V 2H4.

FOR SALE: Beach Boys 1968 Concert Program \$5.00 postage paid; Beach Boys by Byron Preiss, mint \$6.00; UK EP "Mona", "Rock 'n' Roll Music" plus 2, mint with ps \$3.00; Jan Berry "Sing Sang a Song" (Ode), stereo/mono, mint \$7.00; Jan "Little Queenie (A&M)", stereo/mono, VG+ \$4.00; Annette "Monkey's Uncle" (Vista), M- \$3.00; Alan Wolfson (Jan's co-writer) "Coat and Tie" pic sleeve \$3.00; LP Jan & Dean Folk & Roll, VG \$6.00. Postage for records \$1.00. Roland Coover, Jr., 1537 E. Strasburg Rd., West Chester, PA 19380.

FOR SALE: Almost Summer by Celebration \$3.25; "Hold Me"/"Hurry Love" by Carl Wilson \$2.50; "Don't Worry Baby" by B.J. Thomas \$2.50. All items post paid. To be on my mailing list send 20¢ to Mike Gleason, 495 Smith Rd., Columbus, OH 43228.

WANTED: The following records or tapes: Bruce Johnston's "Surfin' Round the World"; Surf Stompers' "The Original Surfer Stomp" (same as Surfers' Paloma Party LP); Fantastic Baggies LP Tell 'Em I'm Surfin'; California Music's 45's "Why Do Fools Fall in Love?" "Don't Worry Baby"; and "Jam-a-ica Farewell"; any Jan & Dean LP's new or used. Dave Schulz, 19901 Mokena St., Mokena, IL 60448.

FOR SALE: Beach Boys original singles: Rep. 1156 "California Saga"/"California" promo copy, M \$8.00; "Good Vibrations"/"Let's Go Away for a While" w/ps \$12.00; "When I Grow Up"/"She Knows Me Too Well" \$7.00; "Good Vibrations"/"Let's Go..." w/o ps \$3.50; "Help Me Rhonda"/"Kiss Me, Baby" \$3.50; "Do It Again"/"Wake the World" \$6.00; "Caroline No"/"Summer Means New Love" \$25.00; "Here Comes the Night"/"Baby Blue" \$6.00; "Come Go With Me"/"Don't Go Near the Water" \$4.50; "What You Do to Me"/"Time", Carl Wilson \$4.00; "Breakaway"/"Celebrate the News", Cap. 2530, M \$8.00. Orig. albums: Friends, Cap. ST2897, M \$13.00; Greatest Hits 1961-1963 \$9.00; Live in London, Cap. SN12011 \$10.00; Love You \$6.50; L.A. Light \$6.00; 1973 in Concert, RCA special music service, Bro. 2-rec. set \$20.00. Byron Preiss, mint \$15.00. Add \$2.00 for postage & handling. Tim Morris, 35 Walnut Ave, Maple Shade, NJ 08052. (609) 779-1760.

WANTED: Beach Boys Sunflower LP in sealed or mint condition. Doug Kus-169 Hoover Rd., Yonkers, NY 10710.

FOR SALE: LP's, 45's, Brian Wilson Productions, Interview LP's, promotional items. Write for free list to Kevin & Pam Worrirow, 1551 Wynburne Dr., Cincinnati, OH 45238.

WANTED URGENTLY: Jan & Dean Anthology (or legendary master edition) album, UAS 9961 double LP and book. Will pay your price. For trade or sale: Jack Hieley Western Justice album and book, sleeve is fair but album is VG. Write first to Mr. J. Homer, 4 Kingham Close, Lower Gornal, Nr Dudley, West Midlands D43 2PH, England.

WANTED: Any old albums, singles, tourbooks, articles and photos - 1976 to present. Please send a list and condition to Robyn J. Rivers, 6665 N. 74th St., Milwaukee, WI 53223.

WANTED: The following original Beach Boys records in mint to excellent condition: "Surfin' USA"/"Shut Down", Cap 4932; "Be True to Your School"/"In My Room", Cap 5069; "Dance, Dance, Dance", Cap 5306; Beach Boys Christmas Album, T 2164; Summer Days (And Summer Nights!), T 2354; "Caroline, No", Cap 5610; "Good Vibrations", Cap 5676; Mike Hart, 1510 Hickory St., Niles, MI 48120. (616) 684-1311.

STARTING a BB fan club in the Phillippsburg/Easton, PA area. Interested persons should contact Alan King at (201) 859-5300 after 6 P.M.

PICTURE JACKETS: I am looking for the following picture sleeves: "Dance, Dance, Dance" and "Ten Little Indians". I have some to trade and will pay for those wanted. S. Gibson, 700 Telshor Blvd., Las Cruces, NM 88001.

FOR SALE: Beach Boys/Beatles albums plus misc. albums. Send SASE for list. Lynn Garrity, 7081 Edgewater Dr., Jackson, MS 39211.

ALL NEW PAPER ITEMS: The Beach Boys, 160 pages, 238 pictures, by Byron Preiss (1979) \$4.95; BB tour program (1979) 42,95; BB Song Folio #3 (1966), beautiful color pictures included \$3.98; Beach Boys posters: 1. Keeping the Summer Alive LP cover; 2. Sunshining Dream misc. LP covers; 3. Sounds of Summer group photo and Best of LP's. All posters are 36" x 36". Price per poster \$4.79 folded or \$5.99 rolled. USA postage only \$1. no matter what size order. Diane Vosteen, 5007 Detroit Ave., Cleveland, OH 44102. (216) 631-8444.

FOR SALE: Pacific Ocean Blue by Dennis Wilson, sealed, cutout, import \$8.00; "Here Comes the Night" (12" single), DJ copy, blue vinyl, sealed \$10.00; American Summer soundtrack, cutout \$4.00; Celebration by Celebration, cutout, sealed \$7.00; and Love You album, sealed, cutout \$5.00. Send to Barry Davis, 209 Pioneer Trl., Cartersville, GA 30120. All orders postpaid. Foreign orders welcome.

AMERICAN SUMMER by The Beach Boys. I have 4 sealed copies for \$10.00 ea. (\$1.00 postage). Also many Beach Boys, Jan & Dean records for sale. Send 20¢ stamp for list. Luke Ober, 107 Merrimac #C, Anaheim, CA 92807.

FOR SALE: LP's The Jan & Dean Story \$4.00; Surfin' Safari \$3.00; Beach Boys Live in London \$3.00; Popsicle \$4.00; Jan & Dean (Sunset label) \$4.00; Ride the Wild Surf \$11.00; Pet Sounds \$5.00; Beach Boys Love You \$3.00; Celebration \$2.00. Postage incl. Linda Thompson, 1040 N. Laurel Ave. #8, West Hollywood, CA 90046.

WANTED: Pacific Ocean Blue by Denny in VG or G condition. Also fan photos from BB Party album, and early recordings with David Marks. J. A. Wilson, 162 Maple St., Frostburg, MD 21532.

FOR SALE: Juke box "45" record that plays like albums. 1st one contains "Surfin' USA", "Surfer Girl", "Fun, Fun, Fun", "In My Room", "Wendy" and "Catch a Wave". Best of Beach Boys 45, same as album, contains "Surfer Girl", "Surfin' USA", "In My Room", "Little Deuce Coupe", "Fun, Fun, Fun", "Little Honda", "Wendy", "Warmth of the Sun", "Kiss me Baby", "You're so Good to Me", "Louie Louie", and "Catch a Wave". Have 45 of "Plumber's Tune"/"Leaves" by Murry Wilson. Album: The Many Moods of Murry Wilson and 3 original Stack-O-Tracks. Promo copy of Bob & Sheri "Surfer Moon" on 45. Original record sleeve included with each. Many Jan & Dean 45's and albums, not to mention all of the BB's. If interested make offer to Michael Vik, 6725 Channel Rd., Fridley, MN 55432.

COLOR CONCERT PHOTOS of Beach Boys concerts 1977-present, including many closeups. Also have Jan & Dean and Papa Doo Run Run. Write for free catalogue or send \$1.00 and mention favorite for sample. "Smile", Box 15293-BB, Chesapeake, VA 23320-0293.

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FOR SALE: Rare Beach Boys related albums: Celebration Celebration, near M, MB \$10.00; sound track to Almost Summer, near M, MB \$10.00; Bruce Johnston Going Public, rare solo LP, contains versions of "Deirdre", "Disney Girls", "I Write the Songs", sealed, MB \$10.00; Blondie Chaplin Blondie Chaplin, solo LP, former BB guitarist, MB \$10.00. Include \$2.00 postage. Highest bid wins. Greg Romano, 2716 Everett Rd., Omaha, IL 61350.

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